The Furniture of Thomas Chippendale

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THE FURNITURE of THOMAS CHIPPENDALE

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CHIPPENDALE

AND HIS CONTEMPORARIES.

THE eighteenth century is unquestionably the "Golden Age" of English Cabinet-making. It is somewhat difficult to surmise, on first thought, how a period of not more than fifty years could have produced work which has never since been really duplicated, and yet a critical examination of the circumstances which regulated the workshop output of a craftsman such as Thomas Chippendale will show that his work is not only unique, but must necessarily remain so. Mere duplication is, of course, possible, but the constant repetition of the one pattern, even if the standard of the craftsmanship be equal in all cases, which is an initial concession of some magnitude, will only result in destroying the artistic value of all the pieces thus manufactured. With the work of Thomas Chippendale the following points have to be considered in assessing the value of each piece as a work of art. We are concerned, here, with those pieces only which have survived in an untouched and original state ; antiques which have been "restored" by the addition of new work or the substitution of a new surface of French polish, and the consequent destruction of the old tone or *patine*, are really not original pieces in any sense of the term, and should find no place in the house of a cultured collector. With the original work—and the following applies with especial force to that of Thomas Chippendale—we have, first, the bleaching action of the sunlight for the

space of a century and a half, which in itself is impossible of reproduction by rapid chemical methods. The action of sunlight in bleaching mahogany is gentle in its effects ; the colour is actually improved, and the old golden tone of original work should never be confused with the *colourless* bleached appearance of mahogany which has been faded in the course of a few weeks by means of caustics and acids. In this matter of *patine* therefore, the work of the eighteenth century craftsman is inimitable. In this regard, however, the work of Chippendale is on the same plane as that of his contemporaries ; it is time rather than the workman which has imparted the desirable quality. Apart from this, however, there are certain qualities which are peculiar to the work of Chippendale, and which are not shared in any way by his competitors. Of these, the most important are design and proportion, in fact, these are the only points which place the work of Chippendale in a class apart as compared with that of Mayhew and Ince, Manwaring, Johnson, Lock, Copeland, and the other noted craftsmen of his day. The criterion of workmanship is of little value. Each of the minor makers was highly skilled in his trade—some of them had actually worked for Chippendale and had assisted, in no small measure, to establish his reputation as the greatest of the Eighteenth Century Cabinet Makers. Design itself is also not of such cardinal importance as would at first appear ; a pattern once evolved could be, and undoubtedly was, freely copied by other cabinet makers. We cannot say, with any degree of accuracy, after the lapse of a century and a half, whether or no Chippendale was the actual originator, or whether the first edition of the "Gentleman and Cabinet Maker's Director" of 1754 was compiled from the designs of Chippendale himself, or whether they were merely borrowed from other "joyners" of his day. It is extremely difficult to ascribe definite qualities to the actual work of Chippendale's own workshop, as authenticated specimens are exceedingly rare, and are not accessible to the greater number for the purposes of examination, and—most important of all—of comparison. To those who have enjoyed this opportunity, there is no doubt that the chief difference between the work of Chippendale and his competitors lies in the accurately considered proportions of every piece which was sent out from the famous workshops in St. Martin's Lane. Chippendale could not have been responsible for the workmanship of the greater number, or possibly of any, of the pieces which were made in his shops. From available records we can gather that his establishment must have consisted of upwards of thirty men even as early as the date of the publication of the first edition of the "Director," and he must have been forced to depute much of the overseeing of the work to others. There

is strong evidence, however, that in the branch which helped in far greater degree than any other to make his named renowned, namely the designing and "setting out" of the work, Chippendale was supreme and practically unaided.

In spite of the fact that the name of Chippendale has loomed so large of recent years, the available records regarding the history of the family are meagre in the extreme, and such as we possess to-day have only been exhumed during the last 15 years. We know that there were three bearers of the famous name, the great craftsman himself, his father and his son. The senior of the three appears to have been a picture-frame carver and a joiner in a small way, established in Worcester, but who migrated to London somewhere between 1720 and 1727. At this period, the later or decorated forms of the "Queen Anne" style of 1702-1715 were in vogue, and arriving in London, as the elder Chippendale did, at the period when a once fashionable style was in its decadence, it is in no way remarkable that his productions in the way of furniture, even if sufficiently meritorious to have raised them above the average standard of his day, should have failed to have escaped oblivion. Excellence of workmanship could not have been sufficient in itself to have made the son's renown as great as it afterwards became. Two pieces appear to have survived which testify, apparently, to the standard of the work of the first Thomas Chippendale, namely, the settee and the chair which were made by the house of Chippendale for the Bury family, but there is strong evidence that the workmanship of these is considerably later than has generally been supposed, and although there is no reason to doubt the authenticity of the two pieces, the probability is that they were made in the son's workshops in Conduit Street, Long Acre, between 1735 and 1745, and were not the work of the father at all.

The famous Thomas Chippendale, the son of the Worcestershire picture frame maker, commenced business in Long Acre, at the address given above, about the year 1735, and there is no evidence to show that he had attained to any prominence or size in his trade until 1753, when he removed to larger premises at No. 60, St. Martin's Lane. Here his rise appears to have been rapid, as in 1760 he was elected a member of the Society of Arts, where he must have been personally acquainted with the courtly first President of the Royal Academy. We get an insight into the size of his establishment at this period, from an account in the "Gentleman's Magazine," of April, 1755, where it is stated that on April 5th, "A fire broke out in the workshop of Mr. Chippendale, a cabinet maker, near (?) St. Martin's Lane, which consumed the same, wherein were the chests of 22 workmen." These

"chests" must have been those of the cabinet makers employed, as the tools of carvers—gouges and the like—were few in number at this date ; in fact one of the most reliable expert methods of differentiating between modern and original carving is in the evidences of the tools which have been used, the greater number of the modern carvers' gouges being quite unknown in the eighteenth century. As the work of Chippendale was nearly always carved—his inlaid pieces being extremely rare—he must have employed at least a dozen carvers and probably half as many gilders, an exclusive and highly paid trade at this date. From the above it will be seen that the establishment of Chippendale must have been of considerable size in 1755, judging by the average of this period.

In 1754 the first edition of the "Gentleman and Cabinet Makers' Director" was published ; a second edition followed in 1759, which is practically a re-issue of the first, and three years later the third, which was considerably altered and enlarged and is the rarest of the three, was published and advertised in the journals of that day as "Household Furniture—being the completest book of the kind extant." In the list of the subscribers to the first edition figure the names of noblemen, cabinet makers and even that of a bricklayer ! There is no doubt that Chippendale must have enjoyed high patronage even at this early date. He worked for Robert Adam at Stourhead and at Harewood, and, it is to be suspected, at Osterly and Middleton also. At Nostell Priory, the seat of Lord St. Oswald, are several pieces of Chippendale's work which are properly attested, and from which we can form an accurate judgment as to his powers as a cabinet maker and a designer. How far he attained success, as measured by the possession of this world's goods, it is not possible to say ; he died in 1779, leaving no will, and we are thus deprived of an opportunity of gauging the fortune possible to a shrewd, hard-headed, and fashionable cabinet maker of the eighteenth century.

Chippendale appears to have had a partner, a Scotsman, one James Rannie, who died in 1765, in prosperous circumstances, judging by his will which was registered in the Prerogative Court of Canterbury and proved on January 21st, 1766. Rannie was probably Chippendale's book-keeper and man of business ; perhaps he supplied the ballast which is so frequently necessary to a business with a genius at the head of it. After the death of Rannie, a sale of "All the genuine Stock in Trade of Mr. Chippendale and his late partner Mr. Rannie, deceased, cabinet makers," was announced in the "Public Advertiser," in March, 1766, probably for the purpose of realising the estate of the late partner.

After the death of the great Thomas Chippendale the business was continued by the son and the book-keeper of the father, under the style of "Haig and Chippendale," but the former renown appears to have departed, as although Haig—a canny Scot—retired with a competency, the business lingered until 1805 in a more or less moribund fashion, disappearing at length in the darkness of the Bankruptcy Court. During the latter years of the firm the so-called "English Empire" Style of "Anastasius" Hope of Deepdene was the almost exclusive vogue, and the last of the Chippendales, in company with Thomas Sheraton, must have followed the tide. The final productions of the expiring house of Chippendale must therefore be sought for among these specimens of the travesty of a style, usually found in lumber rooms or coffee rooms of faded country inns; but it is more than doubtful if the quest be worth the trouble.

The reference to the other great designer of the eighteenth century, Thomas Sheraton, is almost suggested by the account of the business career of Chippendale. Here, unfortunately, there is no commercial success to chronicle. Sheraton was a mentor of other cabinet makers rather than a tradesman himself, although there is no doubt that he was fully skilled in his craft, but the records of the furniture actually made by him during his London career of thirteen years are exceedingly few. Sheraton was a native of Stockton-on-Tees, born, as nearly as can be ascertained, about 1750. He was a fiery Baptist, and his life seems to have been fairly equally divided between preaching, writing scriptural pamphlets and tracts, designing furniture, publishing books on this art, and, in a far lesser degree, making furniture. His first literary essay was "A Scriptural Illustration of the Doctrine of Regeneration," which was published at Stockton-on-Tees in 1782.

Sheraton came to London in 1790, it may be said at the date when the decline in English Furniture had already set in. The "Little Corporal" had already begun to leave his mark on Europe, and the times were certainly unpropitious to found a new school of English Furniture design. It must also be stated, in justice to George Hepplewhite, who had already occupied the arena for some fifteen years before the advent of Sheraton, that all the latter really did was to take the style of Hepplewhite and to rationalize and to refine it. Credit is, nevertheless, due to Sheraton, that he did this in such a masterly fashion, that he has been popularly supposed to have originated a style of his own, which is robbing the firm of A. Hepplewhite and Co. of the meed of praise which justly belongs to it. The London career of Sheraton was distinctly unfortunate. Perhaps he attempted too much, and in too many

fields ; certain it is that his life, until his death on the 22nd of October, 1806, was one long battle with poverty. His principal publication, "The Cabinet Maker and Upholsterers' Guide," must have been projected, and possibly finished in manuscript form, before he came to London, as the first quarto part appeared one year after. A second edition, in two volumes, was issued in 1793, and a third in 1802.

Authentic Sheraton pieces must, in the nature of things, be exceedingly rare, as his London life was only of 15 years' duration. He was occupied during this period with a multitude of affairs other than cabinet making, and we have no evidence to show that he ever kept a shop, or employed labour in the making of furniture. The quality of so-called Sheraton furniture still extant is so very unequal, that we are forced to the conclusion that he sold his designs to the trade, to be made by other cabinet makers rather than with his own hands. He had the fine craftsman's eye for a just proportion and a beautiful line, even to a greater extent than Chippendale, and the debt that English furniture owes to Thomas Sheraton, the Baptist preacher, writer of Scriptural treatises, teacher of drawing, publisher of books, and above all, sturdy old craftsman, is not easily over estimated. Sheraton was compelled, with others, to follow the growing tide of the "English Empire" of Thomas Hope, and his "Cabinet Dictionary" of 1803 contains several designs in the new manner, although his artistic nature must have revolted at the false principles of the whole style. In 1803, Sheraton projected the "Cabinet Maker, Upholsterer, and General Artists' Encyclopædia" to be completed in 125 folio parts, but death claimed the author before the work was completed. It is interesting to note, however, that Sheraton was assisted in the preparation of the earlier numbers by a poor bookseller's apprentice, one Adam Black, who afterwards lived to found the famous publishing house of Adam & Charles Black, which has since been associated with a far more famous encyclopædia than the one commenced by poor Sheraton.

SPECIMENS OF
OLD ENGLISH FURNITURE

IN THE POSSESSION OF

PARTRIDGE, LEWIS & SIMMONS

(FORMERLY THE FIRMS OF ROBERT W. PARTRIDGE
AND LEWIS & SIMMONS.)

180, NEW BOND STREET, LONDON, W.,
AND
NEW YORK & PARIS.

1. A CHIPPENDALE MAHOGANY CABINET.

(See Plate I.)

The upper part is formed as a Bookcase of architectural design, with glazed door with arched top in the centre, and a smaller glazed door at each side, enclosing shelves. The pilasters on each side of centre door are finely carved with the head of Amphitrite, backed by a shell, beneath which depend small festoons and large pendant groups of laurel, of which also large swags are festooned from a sunflower rosette and knots of riband above the centre door; the classic broken pediment at top is supported on each side by a large foliated scroll held by an eagle's head, and terminating in arabesque foliage and berries, which pulls open forming a secret drawer; and the centre top is filled by a square shaped pedestal, carved with wreath and festoon of laurel. The frieze beneath doors is carved with Greek key pattern, enclosing small rosettes.

In the lower part of Cabinet are three panelled doors, carved with a running scroll and foliage design, the centre door boldly carved with a winged Satyr's mask, backed by a large double shell, with eagles' heads and arabesque foliage above and pendent swags of laurel at each side. The beadings throughout carved with acanthus leaf tips, twisted riband and rosette pattern and bold egg-and-tongue mouldings.

Height, 8 ft. 3 in.

Width, 5 ft. 7 in.

This is illustrated in "A History of English Furniture," by Percy Macquoid (Part XIII.)

From the Dean Collection.

PLATE I.

2. A CHIPPENDALE MAHOGANY CIRCULAR TABLE.

The top is deeply escalloped and carved with bold bat's wing gadrooning and six escallop shells round the border, and is supported by a revolving table with four columns on a massive baluster pillar and tripod, finely carved with acanthus leaf and shell ornament and with cartouche panels on the feet.

Diameter 2 ft. 4½ in.

3. A CHIPPENDALE MAHOGANY SETTEE OF RARE MODEL.

(See Plate II.)

The openwork back is of triple design, elaborately carved in the centres with an oak branch, with oakapples and acorns, a bird on the centre branch and tasselled ribands entwined in the side branches, and framed with reversed C shaped scrolls; the carved top of escalloped outline. The arms are slightly out-curved, and entwined with boldly carved sea monsters terminating in dragons' heads, and with branches of flowers and foliage on the arm supports. The front of seat is carved with a festooned design of flower branches, entwined in pierced panels, with shells above, and with a mask in bold relief in centre; supported on cabriole legs, carved in relief with acanthus leaf and branches of foliage, with blossom and berries, in outline of reversed scrolls and on lions' claw feet.

The seat is covered with Old English needlework, with large flowers in coloured silks on a purple ground.

Width 6 feet.

Illustrated in "A History of English Furniture," by Percy Macquoid. (Part XIII.)

From the Dean Collection.

PLATE II.

4. A CHIPPENDALE MAHOGANY POLE FIRE SCREEN.

It bears an upright rectangular panel, rounded at the corners and carved with reversed scrollwork, containing a small panel of OLD BEAUVAIS TAPESTRY, with subject of a drummer boy and dancing dog in a landscape, in festooned border of flowers.

Height 16½ inches.

Width 13½ inches.

The pole supported on open triangular reversed scrolls, and tripod carved with acanthus foliage and scroll feet.

Height 4 feet 9 inches.

5. AN OLD ENGLISH INLAID MAHOGANY CABINET OF UNUSUAL DESIGN.

(See Plate III.)

The lower part formed as a serpentine-front chest of three drawers with beaded moulding, and supporting a range of small drawers and open recesses, with inlaid chequer pattern borders, enclosed by folding doors of serpentine form with convex centre, slightly inlaid with tree branches and flying birds in coloured woods, and supporting, in the centre, a dome inlaid with a shield of arms, and narrow chequer lines, and large figure of an Eagle above, with outspread wings, carved and partly gilt, standing on a sphere inlaid with satinwood lines. The breast of the Eagle forms a sliding panel (worked by strings inside the folding doors below), which encloses small secret drawers.

A rare piece of the first half of the 18th Century.

Height 7 feet 6 inches.

Width 3 feet 6 inches.

From the Lady Firbank Collection.

PLATE III.

6. A SHERATON SEMI-CIRCULAR SIDE TABLE.

Of inlaid satinwood banded with tulip and rosewood, the top inlaid with a demi-patera panel at the back, of fan form, from which depend deep festoons of acanthus and husk, or leaf cup ornament in coloured woods, the rosewood border inlaid with a running band of bay leaves and berries, and the square tapering legs similarly inlaid with a patera panel above, and frieze of classical honeysuckle in lotus leaf outline, a panel of arabesque foliage in the centre ; mounted with chased metal gilt borders of beaded twisted riband and small riband and rosette design.

Width 5 ft. 2 in.

7. A SET OF SIX CHIPPENDALE MAHOGANY RIBAND-BACK CHAIRS.

(See Plate IV.)

Of open design, finely carved with ribands entwining reversed scrolls which frame the centre splat, with large quatrefoil knot of riband at the top from which a corded tassel depends in the centre; the plain moulded side supports rounded at the top corners and carved with scroll foliage along the edges. On square-shaped legs, with sunk panels carved at the angles with interlaced scroll work and rosettes; the front of seats slightly serpentine; covered with needlework and studded with double row of brass nails.

From the Towers, Downham Market, Norfolk.

PLATE IV.

8. AN OLD ENGLISH MARQUETERIE CABINET.

Of oblong rectangular form, with slightly receding centre, one long drawer in frieze and three doors beneath enclosing shelves, the front and ends inlaid with panels of classical vases, patera, fan rosette ornament, in coloured woods, on a ground of inlaid satin, tulip and other woods; the top partly inlaid and painted with demi-patera panel and border of entwined riband, mounted with metal gilt rim.

Height 2 feet 11 in.

Width 4 ft. 2½ in.

From the Collection of the Earl of Arundel of Wardour.

9. A PAIR OF CHIPPENDALE MAHOGANY PEDESTALS OR TORCHERES.

(See Plate V.)

The pillars of slender rectangular form, tapering towards the base, and carved in high relief with scrolls on the shoulders, from which depend groups of laurel, and from which spring concave groups of acanthus leaves to support the square tray tops carved with key pattern borders; the pillars supported on four bold acanthus leaf and scroll feet.

Height 4 ft. 2 in.

PLATE V.

10. A CHIPPENDALE MAHOGANY BUREAU BOOKCASE.

Upright and rectangular in form, with flat folding table top, three small and three larger drawers beneath, and with folding doors above, inlaid with mirror panels and enclosing a front of architectural design, with numerous drawers, carved arches, dental gable and open gallery above, the centre decorated with an oval panel, with a vase of flowers modelled in highest relief and painted in natural colours, in glazed door. The whole of the beading finely carved with acanthus leaf tips, riband and rosette, and demi-quatrefoil panels enclosing rosettes, the door beadings of broken outline; and the whole surmounted by a broken dental pediment with carved bands of scroll foliage, ribands, rosettes and shells.

Height, 6 ft. 10½ in.

Width, 3 ft. 4½ in.

From a Mansion in Munich.

11. A CHIPPENDALE MAHOGANY MASSIVE HALL TABLE.

(See Plate VI.)

Of oblong rectangular form, the angles splayed and slightly shaped to the outline of legs; the deep frieze boldly carved in relief with a lattice and scroll foliage design, alternating with a cartouche panel, framed in reversed C scrolls, and with interlaced scroll work and foliage in bold relief in centre.

It is supported on cluster column legs of quatrefoil section, with moulded tie and plinths and carved acanthus foliage capitals; plain mahogany top, with moulded border.

Height 2 ft. 9½ in.

Width 5 ft. 10½ in.

Depth 1 ft. 10¾ in.

PLATE VI.

12. A CHIPPENDALE MAHOGANY MASSIVE SIDE TABLE.

Of Irish workmanship, with plain mahogany top, the border moulded, the deep front pierced and carved beneath a plain band, with a bold design of scroll foliage, rosettes and fruit, a large lion's mask in the centre, the groundwork punched, and the ends carved with a large escallop shell flanked by scroll foliage ; on four legs of cabriole form, carved with acanthus leaf shoulders, corded and spray collars in relief, and lions' claw feet.

Width 6 ft.

13. A CHIPPENDALE MAHOGANY GRANDFATHER'S CLOCK.

(See Plate VII.)

The upright case of large model of carved Chinese lattice work and architectural design, with boldly pierced round columns at the angles, supporting a frieze of lattice work and arches, above which is a small dental cornice. The face is painted with flowers in colours on a green ground in the spandrels, and is enclosed in a band of carved lattice work with arched top, and with pierced tapering square-shaped columns at the angles, supporting a scroll-shaped lattice and dental pediment terminating in rosettes, with low plinth in the centre and a metal gilt ball with steeple top at each side. The base has a square panel bordered by a broad band of lattice work, and carved with broken masonry at the angles in relief. The works are by RIDE, of Poole.

Height, 8 ft. 3 in.

Width, 2 ft. 1 in.

From the Dean Collection.

PLATE VII.

14. A CHIPPENDALE MAHOGANY PEDESTAL KNEE-HOLE WRITING TABLE.

With plain mahogany top, long drawer, with writing slide, pedestal cupboards at the sides and door in the centre, carved with a lion's mask in bold relief, holding a brass ring in his mouth.

The doors and drawer are outlined with a bold corded beading, concave at the angles to frame rosettes, and the borders carved with a running interlaced riband and rosette design, and egg and tongue border at the base.

Width 3 ft. 11 in.

Formerly in the Royal Racing Stables at Newmarket. From the Behrens Collection.

15. A CHIPPENDALE MAHOGANY CIRCULAR TABLE.

(See Plate VIII.)

With plain flat top, the frieze delicately carved with a lattice work design of interlaced scrolls, with bugle and bead work string lines and wave pattern edge beneath; supported on four square legs, pierced in panels and carved with lattice work, and groups of fruit and flowers in high relief, and with arched stretcher of reversed scrolls carved with foliage and supporting an acorn finial in centre.

Diameter 1 foot 10¾ inches.

From the Collection of Lord Foley.

PLATE VIII.

16. A CHIPPENDALE MAHOGANY ARMCHAIR.

The arms slightly curved and with turned rosettes at the ends, the incurved arm supports carved with an acanthus leaf, on cabriole legs carved with foliage, twisted drapery and pendant and eagles' claw and ball feet.

The seat, arms and square back stuffed and covered with old English needlework, with a large floral design in coloured wools.

17. A PAIR OF CHIPPENDALE MAHOGANY ARMCHAIRS.

(See Plate IX.)

Of unusually large size, the backs carved with an open design of interlaced riband and scrollwork, the tops of escalloped outline carved with reverse scrolls and foliage, the side supports with fluting and piping. The arms are out-curved and terminate in boldly carved lions' heads and manes, and with foliage branch on the scrolled arm supports. The front of seat is of slightly serpentine outline, carved in relief with scroll foliage and shellwork, which is continued also round the sides; supported on bold cabriole legs, finely carved with lions' masks and pendant leafage, and on large lions' claw feet. The seats are covered with Old English Embroidery, with large flowers and foliage, in coloured wools on linen.

Width of seat front 2 feet 9 inches.

From Bradfield Hall, Reading.

PLATE IX.

18. AN OLD ENGLISH WHEEL CHAIR.

Of cherrywood, with low semi-circular back in three open divisions with turned baluster supports, an oval panel in the centre of each division, pierced and carved with interlaced formal foliage branches. The revolving seat is circular, with cane centre and is supported on six cabriole legs boldly carved with double acanthus leaf shoulders and joined by fluted scroll stretchers and by a wheel pattern stretcher beneath, the spokes terminating in upturned birds' heads, and with lions' claw feet.

Period of Charles II.

From the Collection of Lord Methuen.

19. AN OLD ENGLISH CABINET OF MAHOGANY AND ROSEWOOD, WITH GILT ENRICHMENTS.

(See Plate X.)

It has one drawer and open shelf beneath, in centre, with pierced and gilt wood lattice work gallery ; the sides are of in-curved serpentine outline, with drawer and cupboard beneath. Above are pedestal cupboards, with small drawer beneath, on each side with triple concave fronts, the doors enclosing small drawers and pigeon holes ; an open recess in centre, with mirror back and small drawer beneath, the pedestal cupboards surmounted by open gilt lattice galleries from which springs the arched canopy top supporting a carved and gilt pedestal ; the whole has gilt beadings and carved tracery in relief on the doors, and is supported on six short square legs, with sunk panels, partly gilt, and fitted with castors.

Early 18th Century.

Height 6 ft. 5 in.

Width 4 ft. 2 in.

From the Spottiswoode Collection.

PLATE X.

20. FOUR CHARLES II. HIGH BACK CHAIRS.

Of chestnut wood, the backs elaborately pierced and carved with foliage rosette in quatrefoil centres, reversed scroll and strapwork borders, interlaced with foliage, the straight side supports and arch tops carved with rosettes and strapwork and with double foliated S-shaped scrolls at the top, with shell panels of strapwork in centre, on large turned baluster legs with scrolled X-shaped stretchers.

The seats are covered with Old English embroidery, worked with Chinese designs of figures, birds and flowers, in coloured wools on linen.

Late 17th Century.

PLATE XI.

21. A SUITE OF CHIPPENDALE MAHOGANY FURNITURE.

(See Plates XI and XIA.)

The backs pierced and finely carved at the top with a rolled double acanthus leaf panel terminating in spirals, the side supports similarly carved with single acanthus leaf and spiral corners, and pendant leaf cups; supported on bold cabriole legs, carved with lions' mask shoulders, holding rings in their mouths, from which depend ribands and blossom, and on lions' claw feet; the seats covered with Old Mortlake Tapestry with groups of large flowers in natural colours on a terra cotta ground.

The suite consists of SEVEN LARGE CHAIRS, A PAIR OF TRIPLE BACK SETTEES, supported on eight legs, and with scroll arms terminating in boldly carved lions' heads and manes, the arm supports carved with acanthus leafage.

Width 6 feet 9 inches.

A PAIR OF STOOLS—23 inches by 20 inches.

From the Lord Clifton Collection.

PLATE XI A.

22. A CHIPPENDALE MAHOGANY OBLONG TRAY TOP SILVER TABLE.

With wide frieze, carved with Chinese lattice-work in relief, with gadrooned edge beneath and spiral riband above, with a finely carved and pierced lattice gallery with interlaced riband, scroll foliage and rosettes, and alternate panels of lancet window design, supported on angular legs, carved with sunk lancet panels, the spandrels of bold interlaced scroll foliage and rosette design.

Length 2 ft. 10½ in.

Width 1 ft. 9¼ in.

23. A PAIR OF CHIPPENDALE MAHOGANY SIDE TABLES.

(See Plate XII.)

Of oblong rectangular form, the front carved with a pendant, shell in centre, of pierced design, arched scrolls and wave ornament at the sides and ends, with corded string line, plain frieze and foliage border, on four cabriole legs, carved with foliage in architectural outline and pendant flower sprays, and with eagles' claw and ball feet. They support slabs of veined black and white marble, with moulded borders.

Width 3 ft.

From the Collection of Earl Buchan.

PLATE XII.

24. A CHIPPENDALE MAHOGANY OBLONG TRAY TOP SILVER TABLE.

The frieze carved with delicate lattice work, with open gallery of interlaced semi-circles above; supported on triple cluster column legs of bamboo pattern, with tie-blocks, carved with quatrefoils, from which spring the pierced spandrels and pierced scroll-shaped stretchers beneath, supporting a plinth with vase-shaped finial in the centre.

Length 2 ft. 10 in.

Width 1 ft. 11 in.

25. A SET OF SIX CHIPPENDALE MAHOGANY CHAIRS.

(See Plate XIII.)

With massive backs, the side supports of Queen Anne form, with splayed angles and serpentine top, carved with a shell and running design of scroll foliage and blossom, the centre splat of vase form, with deeply escalloped outline, pierced and finely carved with foliage, floral and shell designs and reversed scrolls, on cabriole legs, carved with cartouches and scroll foliage and spiral scrolls on the feet; the seats covered with crimson silk damask.

PLATE XIII.

26. A CHIPPENDALE MAHOGANY OBLONG SILVER TABLE.

With pierced lattice-work frieze and escalloped edging, of triple notched pattern beneath, the pierced lattice gallery at top extending only along the back and the sides, nearly to the front of table; supported on triple cluster bamboo columns, with plain angular tie-blocks, double bamboo stretchers and pierced key pattern spandrels.

Length 3 ft. 5½ in.

Width 2 ft. 3¾ in.

27. A CHIPPENDALE SETTEE OF WALNUT WOOD.

(See Plate XIV.)

The arms terminate in carved lions' heads and manes resting on scrolls, and it is supported on seven legs, the four front legs of cabriole form carved with shells, scroll work and lions' claw feet. The seat, arms and high rectangular back stuffed and covered with Old English needlework, with three figures in a garden in centre back, scroll panels of landscapes and groups of flowers in floral and scroll borders.

Width 5 ft. 7 in.

PLATE XIV.

28. A QUEEN ANNE OCTAGONAL TABLE.

The top formed of an octagonal panel of old English petit-point Needlework, with figure in a Chariot with attendants at a Castle archway, in border of flowers framed with a plain beading of oak ; on turned walnutwood baluster pillar and tripod, carved with acanthus leaf shoulders and eagles' claw and ball feet.

Width 2 ft. 6¼ in. by 2 ft. 7½ in.

29. A QUEEN ANNE WRITING TABLE.

(See Plate XV.)

Of rich mahogany, with inlaid scroll pattern satinwood borders. The top centre portion is of slight serpentine form and contains a drawer with writing slide disclosing numerous recesses and divisions. Beneath this drawer is a deep concave recess forming kneehole, and is fitted with seven small drawers and cupboard ; the sides also contain two drawers and two cupboards ; a double border richly carved with rosettes and leaf-tips outlines the top drawers, and plain raised beadings the lower drawers. Above the writing table at the sides are two upright rectangular cabinets with slightly concave fronts, two drawers beneath and cupboards above enclosing pigeon holes ; the cabinets have plain turned columns at the angles which support pediments with carved dental and pierced scroll borders, a carved rosette border beneath the cupboards. The whole rests on carved scroll and fluted supports with acanthus leafage.

Width 4 ft. 7½ in.

PLATE XV.

30. A CHIPPENDALE MAHOGANY ARMCHAIR.

With open back, the centre splat pierced with lancet panels and carved with scroll work edges, the top of serpentine outline, the corners splayed and carved with scroll foliage ; the arms curved and the ends and supports carved with foliage scrolls.

The border frieze of seat carved with honeycomb latticework and supported on square shaped legs, with sunk panels of lancet design, the shoulders carved with foliage and scroll-work and with moulded and scrolled X-shaped stretcher.

The seat covered with old English needlework, with a panel of flowers in centre.

31. A CHIPPENDALE MAHOGANY BOOK CABINET.

(See Plate XVI.)

Of massive dimensions and architectural in design, the upper part has two doors with glazed panels in slenderly carved egg-and-tongue borders, enclosing shelves; the lower centre portion, which projects, is of serpentine form, and has three drawers with carved egg-and-tongue mouldings and six chased ormolu drop handles, the top drawer is finely carved in the centre with reversed scrolls and festoons of flowers, the front falls down and forms a secretary and encloses a range of twelve small drawers, pigeon holes and cupboard. The entire sides of the Cabinet and the upper centre frieze are richly carved in high relief with scrolls, eagles, pendant of flowers and garlands of bay-leaves and berries tied with ribands. The moulded and dental cornice is carved with laurel festoons and pateræ.

Height, 9 ft. 10 in.

Width, 6 ft. 9½ in.

From the Marquess of Anglesey's Collection.

PLATE XVI.

32. A CHIPPENDALE MAHOGANY SMALL CIRCULAR PEDESTAL.

Of cylindrical form, with moulded shoulders incurved, carved with acanthus leaf tips and surmounted by a pierced outcurved tray top, the body banded by three vertical fluted columns above the cabriole tripod supports, the shoulders of which are carved with shells, foliage and beaded pediments, with curved stretcher and club feet carved with a Satyr's mask.

Height 2 ft. 11 in.

Diameter 1 ft. 1½ in.

33. AN OLD ENGLISH MIRROR FRAME.

(See Plate XVII.)

Of upright rectangular form, finely carved in the highest relief with seated figures of Sportsmen at the sides, with hounds, fishing net, groups of dead game and fish, eagles, shellfish, sporting and musical trophies, etc., Cupids supporting a shield of arms below, and at the top a seated figure of Minerva with cupids, eagles and various emblems, shells, scrolls and foliage at the angles, the whole painted brown.

It is carved in the manner of Grinling Gibbons, but of somewhat later date, probably temp. George I.

Height 4 ft. 5 in. Width 3 ft. 5 in.

PLATE XVII.

34. A CHIPPENDALE MAHOGANY SIDE TABLE.

Of massive form, the deep front boldly carved with a lion's mask in centre flanked by scroll foliage and blossom, with similarly carved foliage at the ends, surmounted by a Greek key pattern frieze with plain concave band and deeply carved rosette, egg and tongue border at the top; supported on cabriole legs, the shoulders carved with large escallop shells and pendant leaf cup ornament down the front, the backs carved as lions' legs, terminating in claw feet. Surmounted by a veined fleur-de-peche marble slab, with moulded border.

Width 3 ft. 6 in.

35. A PAIR OF CHIPPENDALE MAHOGANY UPRIGHT CABINETS.

(See Plate XVIII.)

Massive in design and of bold workmanship, with glazed door enclosing shelves in the centre and on the splayed sides, the pilasters between carved with large fluted and scale pattern thermes surmounted by caryated female busts, with oak festoons from the shoulders and acanthus leaf bases. These support a richly carved frieze of fluted and egg and tongue pattern, with oak swags above, surmounted by an overhanging broken pediment carved with running scroll and acanthus leaf borders. In the base are three panelled doors carved with oak festoons and bay wreaths, with shelves and pendant leaf cups.

Height 8 ft. 8 in.

Width 6 ft. 6 in.

From the Royal Pavilion at Brighton.

From the Crunden Collection.

PLATE XVIII.

36. A QUEEN ANNE CONSOLE TABLE.

Of oblong rectangular form, the front boldly carved with a female mask in cartouche panel, in the centre a narrow frieze of arch pattern, and egg and tongue moulding above; supported on bold scroll supports with reversed spiral ends carved with large acanthus foliage and shells, and wreathed with oak festoons, from which spring large groups of scrolled foliage flanking the centre mask ; the feet carved as plinths with concave centres. Surmounted by a veined verde antique marble slab.

Width 4 ft. 2 in.

37. A PAINTED AND INLAID SATINWOOD CABINET, UNIQUE IN DESIGN AND BEAUTIFULLY EXECUTED.

(See Plate XIX.)

It was made to the order of KING CHARLES IV OF SPAIN ; was designed by SIR WILLIAM CHAMBERS, R.A., executed by SEDDON, SONS & SHACKLETON, and decorated by WILLIAM HAMILTON, R.A.

The Cabinet is of architectural design, the centre pyramidal in form with pedestal shaped wings, the fronts of which are convex, as are also the rounded angles of the centrepiece ; the whole of beautifully inlaid satinwood and other woods, with pearwood pilasters finely carved as classical draped female statuettes, figures of children and eagles above, fluted columns and thermes surmounted by satyrs' busts beneath, and supported on six feet of the same, boldly carved as figures of lions couchant.

The numerous doors have slightly sunk oval and semi-circular and octagonal shaped panels beautifully painted by W. Hamilton, R.A. in colours, with emblematic groups of female figures, four panels representing the Seasons, four panels the Elements, two panels Night and Morning, the smaller panels with figures of Cupids emblematic of the Elements and Seasons, and one with a flying Cupid bearing a riband from which is suspended the Star of the Spanish Order of the Immaculate Conception, another, inside the cabinet, bearing the Badge of the Order of the Golden Fleece ; other interior panels being painted with groups of flowers.

The whole is mounted with beadings of finely chased metal gilt and surmounted in the centre by a temple shaped dome of the same, with pierced sides and top partly painted, and inlaid with an old Wedgwood blue jasper plaque with figure of Apollo.

The interior is elaborately arranged as a writing bureau, jewel case, toilet table with large octagonal mirror, and with numerous drawers, cupboards and fittings.

It is signed by R. Newham, probably Messrs. Seddon's principal cabinet maker, and dated June 28th, 1793.

Height 9 feet.

Width 6 feet.

Depth 3 feet.

It is probably the most important piece of furniture made in this Country in the 18th Century.

PLATE XIX.

38. A SHERATON BUREAU BOOKCASE.

Upright in form, of finely inlaid mahogany, tulipwood and rosewood, with narrow lines and beading of white wood; with glazed folding doors enclosing shelves above, the fluted mouldings of architectural outline carved with classic honeysuckle, scroll foliage and a festooned laurel band drawn through rings across the centre, and with small ivory capitols and bases; the top cornice fluted and carved with rosettes and leaf tip moulding. There are four small drawers beneath the glazed doors; a long drawer beneath forming secretary, the fall down front inlaid to represent one large and four small drawers, and enclosing small drawers, cupboard and pigeon holes, with panelled door in the centre beneath inlaid with a plain quatre-foil-shaped panel in narrow banded outline, and with four small pedestal drawers at each side.

The string beadings of mahogany are finely carved with spiral riband and rosette, husks ornament, etc.

Height 7 ft. 11 in.

Width 4 ft. 3 in.

From the Lord Yarborough Collection.

39. A SUITE OF SHERATON SATINWOOD FURNITURE.

(See Plate XX.)

The backs of light graceful design of rectangular outline, with tapering column side supports, and three slender columns between, supporting an oblong centre panel painted in grisaille with subjects of Sea Nymphs and Children sporting with goats, swans, etc., the frames painted in colours with vases, flowers, medallion heads and small panels of children sporting, the columns with wreaths and pendants, on similar column legs painted with trailing flower sprays suspended from knots of blue riband, with plain turned stretchers, the cane seats with slightly convex fronts and sides.

The suite consists of TEN CHAIRS, and A PAIR of SETTEES, with triple backs, on eight legs.

Width 4 ft. 9½ in.

From the Collection of Judge Evans.

PLATE XX.

40. A CHIPPENDALE GILT MIRROR.

Of massive dimensions ; the centre having an oval panel in carved moulded border with outer edging of fluted leaf-tips, intersected with fruit and leaf sprays ; the outer borders are boldly and finely carved with scrolls tapering towards the top, from which depend festoons of flowers, at the base issue bull-rushes and foliage ; carved scroll and shell divisions intersect the sides and bottom, forming small glass panels. The top is surmounted with a boldly carved eagle with outstretched wings, holding a ring in its beak ; groups of flowers and fruit adorn the angles.

Height, 9 ft

Width at base, 6 ft. 6 in.

From Duff House, and formerly the property of His Grace the Duke of Fife, K.G.

41. AN OLD ENGLISH PAINTED CABINET.

(See Plate XXI.)

The front slightly convex, with folding doors enclosing eleven drawers entirely painted, inside and out, by CIPRIANI, with large oval panels on the doors painted with Venus attended by Cupid, in a car drawn by doves, and a Sacrifice to Flora, smaller panels inside with Terpsichore, and with Cupid holding torch and globe on centre drawer, with border swags of flowers and cornucopiæ tied by pink knots of riband, wreaths and trophies in colours on a cream-coloured ground.

The ends are painted with Muses, medallions, ribands and floral designs, the top with Cupids and doves bearing swags of flowers, and a small circular panel with The Graces, and the beadings are gilt. It stands on a table with drawer, the the lines of which follow the cabinet, painted with medallion, classical figures, Cupids, masks, arabesques and swags of flowers, partly on gold ground, and is supported on slender tapering diamond and square-shaped legs.

Height, 4 ft.

Width, 2 ft. 2½ in.

From the Collection of Miss de Windt.

PLATE XXI.

42. A CHIPPENDALE GILT MIRROR.

Of Chinese design; the centre having three upright rectangular glass panels in carved scroll borders entwined with pendants of flowers, three oblong rectangular panels at the base with vase-shape ornaments with drapery festoons at the angles. The top has numerous small looking glass panels in carved scroll borders with pendants of flowers and fruit; two grotesque birds adorn the angles.

Height, 6 ft. 8 in.

Width, 5 ft. 10 in.

From Duff House.

43. AN OLD ENGLISH UPRIGHT CABINET ESCRITOIRE.

(See Plate XXII.)

Of inlaid satinwood and mahogany, with four sunk panels painted with bouquets and a wreath of flowers in rich colours on grey background, and with small panels of flowers in grisaille. In the centre, a writing slide works the revolving cylinder front, enclosing small drawers and cupboards inlaid with two blue jasper old Wedgwood plaques with emblematic female figures; above is a small drawer and door enclosing shelves, with slightly arched top; with a smaller cupboard at each side surmounted by an open balustrade gallery. Below is a concave door with pleated silk front, and a convex door at each side inlaid with plain panels and enclosing shelves, with painted baluster pilasters at the angles.

Height, 5 ft. 5½ in.

Width, 3 ft. 2½ ins.

PLATE XXII.

44. A PAIR OF CHIPPENDALE GILT MIRRORS.

Of upright rectangular form ; the sides are boldly carved with scrolls and shell-shaped ornament entwined with conventional flowers, the top with reversed open work scrolls, festoons of flowers and canopies, which support grotesque birds with outstretched wings, with branch of tree at back.

Height, 10 ft. 9 in.

Width, 2 ft. 5 in.

From Duff House.

45. A SHERATON SECRETAIRE.

(See Plate XXIII.)

Of inlaid mahogany, satinwood and greenwood, the front concave with folding doors in centre, a writing slide in the narrow frieze above, the sides slightly convex, and each with three drawers. Above is fitted a rectangular cabinet with tambour cylinder front enclosing a row of pigeon holes and pedestal ends, each with three small drawers and mounted with a metal gilt balustrade gallery, a smaller gallery at the ends of the table which is covered with dark green morocco leather. The whole is mounted with chased laurel ring and rosette handles of metal gilt.

Height, 4 ft.

Width, 7 ft. 7 in.

From Lord Tweedmouth's Collection.

PLATE XXIII.

46. A PAIR OF CHIPPENDALE GILT MIRRORS AND CONSOLE TABLES.

The Tables, rectangular in form, are surmounted with veined white marble slabs, and have pierced and boldly carved borders of reversed scrolls and conventional leaf tips, the whole supported by carved branching trees with grotesque birds on rocky semi-circular bases.

The Mirrors, of upright rectangular forms, have double moulded borders terminating at top in arched scrolls supporting conventional acanthus leaf ornaments, the borders are intersected obliquely with carved leafage and flowers. Across the mirrors in horizontal line runs a string of flowers.

Width of Tables, 3 ft. 4 in.

Height of Mirrors, 7 ft. 5 in.

From Duff House.

PLATE XXIV.

47. A PAIR OF ADAM SIDE TABLES.

(See Plates XXIV and XXIVA.)

Of semi-circular form, of inlaid satinwood and mahogany banded with tulipwood, the tops finely painted in rich colours with swags of flowers, alternating with cameo medallion heads in grisaille suspended from knots of blue riband. In the centre an oblong panel painted with Phœbus in grisaille, in borders of arabesque foliage in orange and grisaille, the border inlaid with an escalloped band painted with festooned drapery and trophies in similar colours. They are supported on stands of carved gilt wood with baluster and tapering fluted legs, the frieze with a band of pendant leaf cups and trumpet ornament in beaded tongue outline, and with an oblong panel in centre of inlaid satinwood mahogany and tulipwood, painted with a medallion head in grisaille festooned with laurel and festoon of pink roses tied with blue ribands.

Width, 5 ft. 2 in.

From a Mansion in Ireland.

PLATE XXIV A.

48. A CHIPPENDALE GILT MIRROR.

Of massive proportions and upright rectangular form, with carved egg-and-tongue mouldings and division of same in centre; the outer borders at the sides are richly carved in high relief with scrolls entwined with floral pendants and scroll pediments supporting groups of flowers and fruit; the top is also of scroll design with grotesque birds at the angles and large shell in centre, from which depends a husk pendant; an oval panel with scroll border decorates the base, beneath a shell-shape ornament, and at the lower corners are small brackets, the tops carved with oval pateræ.

Height, 10 ft. 2 in.

Width, 4 ft. 7 in.

From Duff House.

49. AN OLD ENGLISH MARQUETERIE CABINET.

(See Plate XXV.)

Of oblong rectangular form, with folding doors beautifully inlaid in engraved mother-o'-pearl on ebony with designs of arabesque foliage, from which spring caryatic figures of children in quatrefoil centre panels and shaped corner panels and outlined with narrow bands of the same with running foliage on a ground-work of red pinewood ; with oblong panels of similar pearl marqueterie in the centre of fluted friezes, that above of ebony, and below of mahogany ; the ends inlaid with similar double bordering bands of pearl marqueterie enclosing trophy of a festooned ewer and foliage branch, suspended by drapery from knots of riband, in coloured woods and classical honeysuckle in the corners ; the side pilasters in front also inlaid with design of classical foliage.

It is supported on tall square tapering legs of inlaid satin and rosewood, and is mounted with gadrooned and beaded borders, rosettes, and feet of chased metal gilt.

Height, 5 ft. 6 in.

Width, 4 ft. 3 in.

The Cabinet is of the middle 18th Century ; the pearl marqueterie of late 17th Century.

From the Bond Collection.

PLATE XXV.

50. A PAIR OF ADAM GILT TORCHERES.

Of triangular form, the stems, fluted in front, are open and curve inwards, they are carved with rams' heads terminating in rams' feet and support circular inverted dome-shape tops, from which depend cone-shape ornaments surmounted by wooden slabs painted to resemble Breccia marble ; the bases are triangular and carved with pateræ and husk festoons.

Height, 4 ft.

From the Elias Collection.

PLATE XXVI.

51. A SUITE OF SHERATON SATINWOOD FURNITURE.

(See Plates XXVI and XXVIa.)

The backs have a rectangular panel of open trellis and rosette design in centre, and slightly concave oblong panel at the top painted in colours with garden and river scenes and pastoral figure subjects by J. McNeill Whistler, the side supports and borders of seats painted with arabesque foliage, etc., grisaille, on turned baluster legs, and with cane seats.

The suite consists of SIX CHAIRS, TWO ARMCHAIRS and a SETTEE with quadruple back, and supported on eight legs.

Width, 6 ft. 6 in.

PLATE XXVI A.

52. A CHARLES II. PAINTED OAK MIRROR FRAME.

Of upright rectangular form, the sides and bottom borders are carved in the solid with sprays and pendants of flowers and acorns, the arched tops being pierced and carved with scrolls, cherubs, crown and anchor and inner beaded border.

Height, 3 ft. 6 in.

Width, 2 ft. 5½ in.

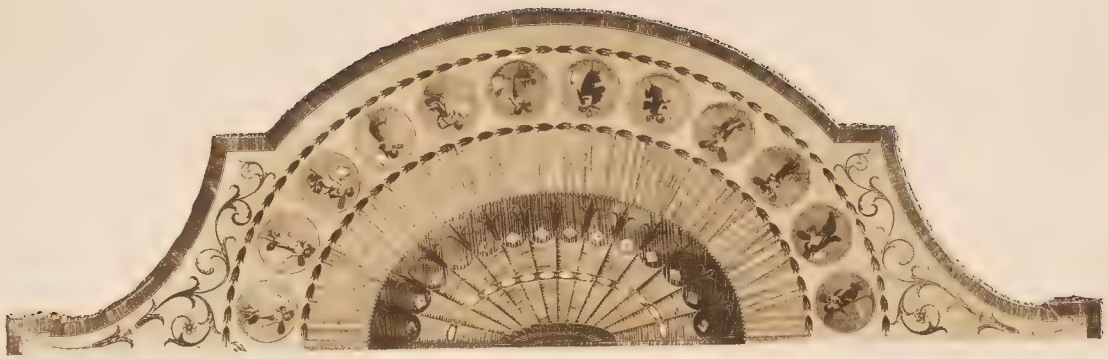

PLATE XXVII.

53. A SHERATON DWARF CABINET.

(See Plates XXVII and XXVIIA.)

Of satinwood, harewood, tulip, and other woods; the centre portion, which is of semi-circular form, has a drawer and door beneath, the latter having an oval panel with The Three Graces adorning a statue of Pan in a landscape painted by ANGELICA KAUFFMANN, R.A., on a parqueterie ground inlaid with trellis and rosette design; the sides are concave and have panels inlaid with classical vases of flowers in coloured woods; the top is decorated with twelve circular medallions of classical female figures, also painted by ANGELICA KAUFFMANN, set in a border of inlaid husk ornament; a semi-circular shell and husk design in coloured woods with mother-o'-pearl inlay on a satinwood ground completes the top. The whole is beautifully enriched with ormolu finely chased with festoons of flowers attached to circular bosses, pateræ mounts at angles, and rosette and reeded and riband borders. On four ormolu feet chased with acanthus foliage.

Width, 6 ft. 8½ in.

From the Hopkins Collection.

PLATE XXVII A.

54. AN OLD ENGLISH TULIP WOOD COMMODE.

Of Louis XVI. design, having two drawers; the front is of serpentine form with projecting scroll-shape angles terminating in similar supports ; the concaved ends, the veneer of which is laid parqueterie wise, have also projecting angles. The top is beautifully inlaid with a classical two-handled vase containing a bouquet of flowers, a double swag of flowers entwined in the handles in coloured woods, and reserved in a wide tulip wood border with flower sprays at the angles. The whole is elaborately embellished with ormolu, finely chased with double acanthus foliage, pateræ escutcheons and mounts, egg-and-tongue mouldings and scroll and floral drop handles ; below is an ormolu mount chased with head of Boreas and a flat matted border of ormolu outlines the top.

Width, 4 ft. 10 in.

Illustrated in Guy Laking's book on Windsor Castle.

The companion commode is in the Royal Collection at Windsor.

55. A SHERATON SATINWOOD DWARF CABINET.

(See Plate XXVIII.)

The form is semi-circular; a panelled door in centre, which encloses shelves, has a large circular medallion with Venus embowering Cupid; at the sides are two oval panels with classical female figures and cupids representing Melpomene and Terpsichore, all painted by ANGELICA KAUFFMANN, R.A. The metal-gilt borders are chased with leaf-tips, beads and running scrolls; on four fluted satinwood feet.

A white marble slab surmounts the top.

Width, 51 ins.

This cabinet formerly belonged to George IV., and was in the Royal Pavilion at Brighton.

From the Falcke Collection.

PLATE XXVIII.

56. A QUEEN ANNE LACQUER CABINET.

Of upright form, the upper portion having two doors with bevelled edge looking glass panels arched at the top and enclosing range of small drawers, pigeon holes and a cupboard with looking glass door ; the lower part has a sloping front forming secretary, and encloses drawers, pigeon holes, etc., a sliding panel disclosing a deep recess ; beneath are two long and two short drawers with engraved gilt metal handles and escutcheons. The decoration inside and out is beautifully decorated in the Chinese manner with figures, pagodas, flowers, birds, etc., in raised and tinted gold work on a green lacquer ground.

The pediment, double arched and moulded, is surmounted by three fluted vase-shaped finials, the whole resting on four plain ball feet.

Height, 7 ft. 10 in.

Width, 3 ft. 3 in.

57. A WILLIAM & MARY WALNUT WOOD MARQUETERIE CABINET.

Of upright form, the lower portion has three long drawers and fall-down front forming secretary and enclose range of small drawers and pigeon holes; the front is entirely inlaid with flowers and scrolls and caryatic figures in stained woods, intersected with white and stained green ivory leaf sprays.

Above is a rectangular panelled door decorated in the Chinese manner, with a vase of flowers in a landscape, the sun in splendour and clouds above in gold and colours; this panel has a marqueterie border with similar inlay to base, and encloses shelves, pigeon holes and two small drawers; a plain moulded pediment surmounts the top.

Height, 7 ft. 3 in.

Width, 3 ft.

58. A CHIPPENDALE MAHOGANY CABINET.

Of upright form, with two looking glass panelled doors above with carved egg-and-tongue borders and gadroon moulding in centre, enclosing range of shelves; the lower part has two bevelled edge mahogany panelled doors in carved egg-and-tongue borders enclosing two long and two short drawers, a sliding writing panel above; the double scroll pediment is carved with shell and floral borders and pateræ, the centre bearing a fluted classical vase, the whole rests on a plinth carved with conventional flowers and scrolls, Greek key pattern and egg-and-tongue mouldings, and four shaped feet with acanthus leafage at angles.

Height, 7 ft. 11 in.

Width at base, 4 ft.

59. SET OF EIGHT QUEEN ANNE WALNUT WOOD CHAIRS.

The backs are of upright rectangular form slightly tapering towards the base; the top, curved backwards, terminates in a scroll and is carved with pateræ and conventional acanthus foliage, scrolls at the angles.

The splat is pierced with three longitudinal panels connected with discs; on cabriole supports, the shoulders carved with acanthus leaves and carved ball and claw feet; the seats are covered with crimson ground silk damask.

59a. A QUEEN ANNE CABINET.

(See Plate XXIX.)

Of finely figured walnut wood with carved and gilt decorations and inlaid with ivory. The top portion has a cornice beautifully shaped with gilt carvings, a pair of panel doors with carved decoration inlaid with ivory, with long drawer beneath carved with gilt rosettes and shaped scroll carvings at side. Below are two cupboards fitted with doors having sunk carved panels enclosing a nest of eight drawers. The whole rests on a stand richly carved and gilt, with cabriole legs and claw and ball feet.

Height, 6 ft. 8 in.

Width, 2 ft. 8 in.

From the Collection of a Nobleman.

PLATE XXIX.

59b. A CHIPPENDALE MAHOGANY COMMODE.

(See Plate XXX.)

Of massive form and shaped front. It has three drawers in the frieze with ormolu escutcheons, an arch-shaped centre with carved scrolls and borders. The sides are of pedestal form, are shaped, and contain three drawers on each side with carved borders, the base terminating with carved shells. The front and sides are supported by six therme-shaped carved pedestals with lions' heads and ormolu ring handles in mouths and carved paw feet. The whole is magnificently carved in leaves, scrolls, etc., with gadroon borders round the edges, surmounted by marble slab.

Height, 2 ft. 11 in.

Width, 3 ft. 5 in.

From the Collection of W. St. John Hazledine, Abbeyforgate, Shrewsbury.

PLATE XXX.

The Cranford Press
Geo. Pulman & Sons, Ltd.
London and Wealdstone.